

Antonín Dvorák  
Symphony No. 2 in Bb Major, Op. 4

I.  
CONTRABASSO

Allegro con moto

1 2 3 4 5 6 7 8

*pp*

*pp* *ff*

1 2 3 4 5 6 7 8

*pp*

*ff* *ff* A

*fp*

2 *sp* *sp* *sp*

*mf* *f*

*f*

*p* *f*

Contrabasso

**B** poco tranquillo

11 Vlc. *dim.* 12. 13. *p*

*p* *pp* *pp*

*pp* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

**C** 1 *ff*

1 *p* *dim.*

1 *pp* *pp* *pp* *f* 3

4

Tempo I

1 2 3 4 5 6 7

*cresc.*

Contrabasso

8

*p* *poco a poco cresc.*

*s* *fz*

*ff*

3

*p*

*pp sempre*

1 2 3 4 5 6 7

*pp*

8 9 10 11 12 E

*crescendo* *ff*

*fz* *ff*

*ff*

3 *pizz.* 3 1. 1 *arco* 2. 1

*pp* *pp*

Contrabasso

pp

4

pp

3 F 5

pp

pp

3

f

3

3

3

pp

3

p

f cresc.

ff

3

p

3 pizz.

arco

pp

3

cresc.

Contrabasso

*pp* *pizz.*  
*sempre pianissimo*

*arco* *pizz.*

*H* *arco*  
*pp* *pp*

*cresc.* *f*

*f*

*I*  
*dim.* *p* *pp*

*cresc.*

*f* *fz* *fz*

*fz* *f*

*K 4*

Contrabasso

*f* 3

2 *pizz.* *p* 2 *pp*

26 *Vlc.* *fz* 24. 28.

*L* *arco* *p* *ff*

*fz*

*ff*

3 *fz*

3 *M* *fz*

3

3 *f poco a poco crescendo* *fz*

*p* *fz* *fz* *p* *fz* *p* *fz* *pp*

Contrabasso

Vi- N

*poco a poco cresc.*

*ff fz*

*fz fz fz fp p*

*poco a poco crescendo f*

*fz fz fz p fz*

*p fz p fz p fz pp*

-de O

*pp poco a*

*ff*

*ff*

*p*

*dim. pp cresc. pp*

Contrabasso

*Poco tranquillo* *Tempo I.*

*pp* *pizz.* *p*

*cresc.* *arco* *mf*

*sf con*

*molta forza* *f*

*ff*

*sf* *sff*

*fz* *fz*

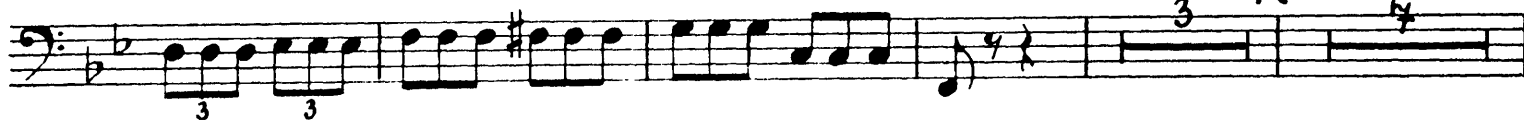
*accelerando* *sff*

*sff*



Contrabasso

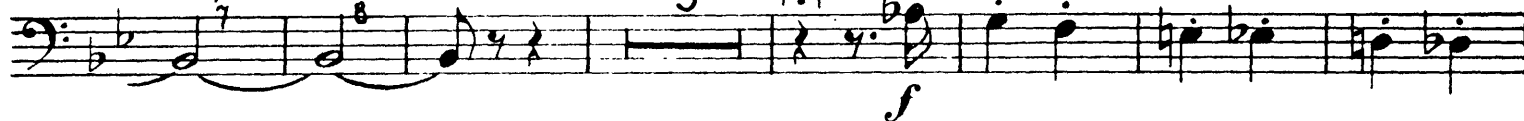
poco meno  
allegro R poco tranquillo



Poco meno Andante tempo I. poco



a poco ritard. S Più animato



accel.



Presto



Contrabasso

II.

Poco adagio

The musical score for the Contrabasso part of the second movement of Dvorak's Symphony No. 2 is presented in ten staves. The piece begins with a tempo marking of 'Poco adagio' and a key signature of one flat (B-flat major). The time signature is 12/8. The score includes various dynamic markings such as *pp*, *p*, *fp*, *fz*, *dimin.*, *mf*, and *poco a poco cresc.*, as well as articulation marks like accents and slurs. A section marked 'A' begins in the seventh staff, where the tempo changes to 'a tempo' after a 'rit.' (ritardando) section. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests.

Contrabasso

*rit.* **B** *a tempo*

*pp* *cresc.*

*cresc.* *mf* *dim.*

*p* *pp* *pp* *pp*

*pp*

*pp* *sfz* *pp cresc.* *f* *dim.*

**C** *pizz.* *1*

*p* *pp* *pp* *pp*

*ppp* *ppp* *ppp* *arco* *pp* *pp*

*ppp* *ppp* *pp* *poco a poco cresc.*

*mf* *f* *con molta forza*

**D** *3* *Vle* *4.* *5.*

Contrabasso

*pp* *pp*

*cresc.* *mf* *p* *dim.* *pp* *pp*

*p poco a poco cresc.* *mf* *f*

*ff* *ff* **E** **1**

*pp* *pizz.* *arco* *pp* *poco a poco*

*crescendo* *cresc.*

*f* *ff con molta forza*

*pp* **F**

*pp*

*pp* *poco crescendo* *mf*

Contrabasso

*p* *dim.* *pp* *f*

*p* *p* *pp*

*pizz.* *pp*

*pizz.* *pp* *1 G* *pizz.* *pp*

*pp* *pp* *arco* *ff*

*1 Vi-* *pp* *sfz p* *pp* *fpp*

*ff* *ff* *pp* *-de*

*pp* *ff* *ff* *H Vi-* *3*

*ff* *-de* *pp sempre*

*pp*

Contrabasso

### III. SCHERZO

Allegro con brio

ff *p* *ff* *p*

4

4

4

4

1 2 3 4

*poco a poco*

5 8

*cresc.* *f* *mf* *p*

3 *A* 12 *poco ritard.* *Vlc.* *poco a poco più adagio* 3

*pp*

*in tempo* *Vlc.* 4 *pizz.* *p*

3

3

*ritardando* *a tempo*

*pp*

*B* *arco*

*pp*

Contrabasso

mf f

ff

ff

1 C 2

ff

*sempref* fz fz fz fz fz

fz fz fz

ff marcato ff

ff

E 4

ff p

Contrabasso

The musical score for the Contrabasso part of Dvorak's Symphony No. 2, page 16, is presented in ten staves. The key signature is one flat (B-flat major/D minor). The score includes various dynamics and articulations:

- Staff 1: *fp*, *pp*, *fz*. Fingerings: 4, 2.
- Staff 2: *fp*, *fp*.
- Staff 3: *f*, *p*, *pp*. Articulations: *pizz.*, *arco*. Fingerings: 1, 1, 1, 2.
- Staff 4: Fingerings: 3, 4, 5, 6, 7, 8.
- Staff 5: *pp*, *sempre pp*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 6: *pp*, *cresc.*, *ff*.
- Staff 7: *fz*, *pp*. Articulation: *pizz.*. Fingerings: 8.
- Staff 8: *fz*. Fingerings: 6, 1.
- Staff 9: *pp*, *fz*, *pp*. Articulation: *arco*. Fingerings: 1, 1.



Contrabasso

G

*pp*

*cresc.*

*mf*

*f*

*ff*

*ff*

4

4

4

4

4

1 2 3 4 5

7

Vle

8.

3

Aa

12

*poco ritard.*

3

2

Ob.1.

*poco a poco più adagio*

*in tempo*

3.

4.

*pp*

Contrabasso

5. 6. 7. *pizz.* *p*

*ritardando* *pp*

*a tempo*

*Bb*  
*arco* *pp*

*mf* *f*

*ff*

Contrabasso

*ff* *ff* *Cc* 1 2

*sempre f* *fz* *fz*

*fz* *fz* *fz* *fz* *fz*

*fz* *ff* *Dd*

*marcato* *ff*

*rit.* *ff* *Coda* *pizz.* *p* 1

2 3 4 5 6

7 8 9 10 11 *pp diminuendo*

*Meno allegro* *pp* 3 *rit.* *Quasi andante* 3 *Adagio* 2

Contrabasso

*pizz.* **Allegro, tempo I.**

*p* *pp*

*p*

*mf* *f*

*arco*

*ff*

*ff* *rit.* **Presto assai** *ff*

*f* *p* *p*

*pp* *pp* *ppp*

Contrabasso

IV.  
FINALE

Allegro con fuoco (alla breve)

3

pizz.

1

*p*

*arco*

*fz fz fz poco a poco cresc.*

*fz fz fz fz*

*ff*

*fz fz fz fz*

*calando*

*pp*

*pizz.*

*dim.*

*arco*

*fz p*

3

Contrabasso

*pizz.*  
*ppp*

1 *B* *arco*  
*pp*

*poco a poco cresc.* *sz* *f*

*marc.* *più f*

*ff*

*Vi-*  
*ff*

*mf* *cresc.*

*-de C*  
*ff*

2 3 4 5

6 7 8 9

10 11 12

1 2 3 4 5 6

7 8

3 3

3 3

3 3

3 3

2

*pp* *f* *dim.* *p* *pp* *pp* *fp* *sf* *f* *sf*

Contrabasso

D

*mf*

*f* *ff*

3 *f* *ff*

*ff* *pp*

*ppp* *ppp*

*pp* *pp*

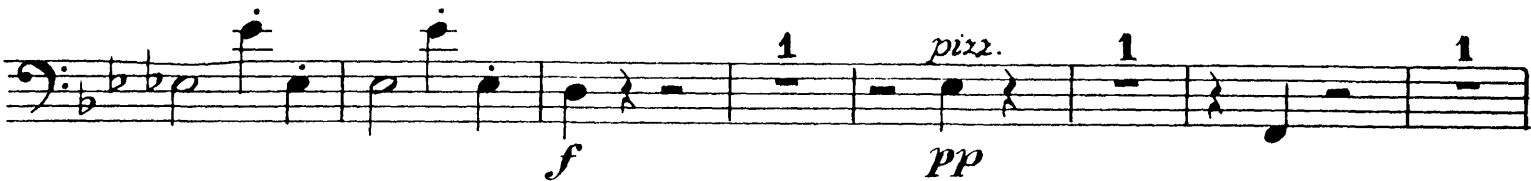
*pp* *pp* *pp*

E

*ff con molla forza*



Contrabasso



Contrabasso

arco  
*ff* *pp* 6

*pp* *ff* 3

*f* *ff* 3 H 1 1

*ff* *pp*

*sempre pp* *pp*

*ff* 3

Contrabasso

ff

Cb. ossia

ff

1

2

3

4

5

6

7

8

9

10

11

12

dim.

p

pp



Contrabasso

**L**

*ff*

3

*ff*

*ff*  
Cb. ossia

*ff*

**M**

*fff*

3

*ff*

*fff*

3

Contrabasso

*ff*

Un poco animato

*fz marc.* *fz*

*fz* *fz* *ff*

*fff*

Contrabasso

The musical score for the Contrabasso part of Dvorak's Symphony No. 2, page 31, is written in bass clef with a key signature of one flat. The score consists of ten staves of music. The first four staves feature a steady eighth-note pattern with occasional slurs and accents. The fifth staff begins with the tempo marking *Vivace* and a dynamic marking of *ff*, showing a more rhythmic and accented eighth-note pattern. The sixth staff continues with a similar pattern, including a *fff* dynamic marking and triplet markings. The seventh staff features a series of slurs and accents. The eighth staff includes the marking *marcato* and a *fz* dynamic marking. The ninth and tenth staves conclude the page with a series of slurs and dynamic markings, including *fz* and *ff*.